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House of Bernarda Alba, October 4-12, 2019

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School of Theatre and Dance, "House of Bernarda Alba, October 4-12, 2019" (2019). *School of Theatre and Dance Programs*. 186.

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SCHOOL OF

THEATRE AND DANCE

Illinois State University

2019-2020



WONSOOK KIM
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February 28-March 6

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March 27-April 4

1984:
April 10-18

Spring Dance Concert:
April 23-26



Westhoff Theatre - Illinois State University October 4-12
 Illinois State University School of Theatre and Dance present

THE HOUSE OF BERNARDA ALBA

(La Casa de Bernarda Alba)

by Federico García Lorca

in a new version by Emily Mann

CONTENT WARNING:

Loud noises, Physical violence

CAST

In Order of Appearance:

Rosa.....	Carol Kelleher
Poncía.....	Teresa Estrada
Maria Josefa.....	Jaslyn Reyes
Beggar Woman.....	Marisa Patten
Prudencia.....	Paige Terch
Adela.....	Bri Golden
Amelia.....	Sarah Esparza
Martirio.....	Katie MacLauchlan
Angustias.....	Molly Perling
Magdalena.....	JaMia Rockingham
Bernarda.....	Deanna Stewart
Ensemble.....	Trinity Carpenter, Sami Casten, Marisa Patten, Meher Randhawa, Megan Rechten, Katia Velisar

<i>Director</i>	<i>Lighting Designer</i>	<i>Scenic Designer</i>
ROBERT QUINLAN+	CAMBRY WADE*	JORDAN GEROW*

<i>Composer</i>	<i>Sound Designer</i>	<i>Hair & Make-up Artisan:</i>
ZACH BUCKLEY**	GRACE LEALI	TORREY MEBUST

<i>Dramaturgs</i>	<i>Costume Designer</i>	<i>Stage Manager</i>
BRUCE BURNINGHAM, ALEJANDRO CUELLAR-MAYORAL	LAUREN M. LOWELL	JENNY GOYER

*Denotes Master of Fine Arts Candidate
 ** Denotes Master of Arts or Science Candidate
 + Denotes member of SDC

The House of Bernarda Alba is presented by special arrangement
 with Dramatists Play Service, Inc., New York.



The Director is a member of the
**STAGE DIRECTORS AND CHOREOGRAPHERS
 SOCIETY**, a national theatrical labor union.



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PRODUCTION STAFF

Asst. Directors	Paul Christopher*, Britannia Howe*
Fight Choreographer	John Tovar
Asst. Fight Choreographer	Paul Christopher*
Fight Captain	Molly Perling
Technical Director	Dave George
Asst. Stage Managers	Jessie Ellis, Audrey T. Ziemba
Production Assistant	Myles Daugherty
Costume Director	Kari Beth Rust
Asst. Costume Designers	Mollie Spoerer, Ophelia Stone*
Wardrobe Supervisor	Savannah Oseguera
Master Electrician/Lighting Programmer	Anders Titus
Graphic Designer	Enrico Spada
Charge Artist	Roman Reyes
Props Master	Gregory Kontos
Asst. Props Master	Megan Harris
Sound Production Assistant	Tatum Macklin

*Denotes Master of Fine Arts Candidate

** Denotes Master of Arts or Science Candidate

SPECIAL THANKS

Dr. Karyl Carlson, Laina Carney, Laverne Emmering, Dave George, Charles Gick, Elena Hansen, Ann Haugo, M. Anthony Reimer, Nell Shaw, John Tovar, and Michelle Woody.

CREWS & SHOPS

Deck/Wardrobe Crew	Tristan Bixby, Madison Brown, Alejandro Cuellar-Mayoral, Tamara Djukic, Katherine Donagne, Katie Freimann, Delaney Kosar, Isabelle Spillane, Amaculus Thomas, Morgan Walen, Viktor Wilson-Miller
Lighting Crew	Cora Gray, Kevlee "Vic" Inthawong, Angela Spilotro, Gared Thrush

Costume Shop

Shop Supervisor	Kari Beth Rust
Staff	Amanda Bedker*, Cheyenne Flores**, Melissa Goerke, Rachel Katz, Katie Kurz, Abby Langner, Torrance Mebust, Savannah Oseguera, Molly Perling, Nolan Rice, Mollie Spoerer, Ophelia Stone*, Derek Tilli
Practicum	Hailey Brenner, Trinity Carpenter, Patrick Ingram, Miki Meyers, Meghan Sailor, Mia Smith

Craft Shop

Shop Supervisor	J. Wendy Wallace
Staff	Lexi Howe (Asst. Supervisor), Derek Tilli
Practicum	Tamara Djukic

Lighting & Sound Shop

Lighting and Sound Supervisor	Josh Foxhoven,
Staff	Trey Brazeal*, Laura Gisondi*, Jeremy Kalisz, Connor Kubil, Greg Kontos, Grace Leali, Ashley Parra*, Dana Rochford, Henry Tran*, Cambry Wade*
Practicum	Nicole DeMatteo, Christopher Leggins, Emma Marino, Madeline Martorana, Alexis Rogers, Zenon Zamora

Paint Shop

Staff	Jordan Gerow*, Audrey Ziemba
Practicum	Cassandra Adelman, Kayla Cager, Marco Chur, Grace Cliff, Michael Donelan, Kelly Ferden, Daniel Haston, Sophie Hernandez, Amanda Hoople, Stephen Menard, Katie Novak, Nolan Rice, Gwen Sinclair, Aiden Smiser, Roberto Soares Goavea, Armando Trujillo, Ira Wright, Kendra Young

Prop Shop

Shop Supervisor	Caroline Dischell*
Staff	Jaxson Carey, Megan Harris
Practicum	Jordyn Coyle, Jackson Dillon, Emily Glasscock, Cody Hedera, Alex Hultman, Mia Marks, James Smith, Paige Terch

Scene Shop

Shop Supervisor	Kevin Paxton
Staff	Clay Czapinski, Hannah Doherty, Jess Fleeman*, Jordan Gerow*, Jack Hradecky, Kiara Irizarry, Ethan Macaraeg, Adam Peak, Roman Reyes*, Cambry Wade*, Tom Windle
Practicum	Lucas Banks, Carol Kelleher, Jeremy Miller

Box Office Staff

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Ushers	Hailey Bonk, Johnie Boxell, Lauren Gadomski, Cassidy Gawne, Brandie Lorenzen, Marisa Patten, Gwen Sinclair, Ian Unsbee, Meagan Vehrs



Director's Note

I first became aware of *The House of Bernarda Alba* as a student in high school Spanish class, when an exceptional teacher, Laverne Emmering, spent several weeks having us read scenes out loud, discussing and analyzing the many layers of the text. This was the first time I had really considered that a play could work on two levels at once: both story and allegory.

In this case, Lorca was using the family dynamics of Bernarda's house to speak to the frightening reality that his nation had fallen under the leadership of a fascist regime. Bernarda represents Francisco Franco, and everyone who saw the play knew it. As a gay man who had grown up surrounded by women, Lorca was interested in giving a voice to those who were afraid to speak, the powerless, and the oppressed. The play demonstrates the psychic pain that can be inflicted when personal freedom and expression are suppressed by someone who exerts extreme authority.

When I read the play at 16, I identified with Lorca's personal struggle to express himself openly as a gay person, personified by the struggle of the daughters trapped inside Bernarda's house. Twenty-five years later, the play feels more political to me—as long-oppressed groups begin to speak out with stronger voices for justice and equality.

Censorship and the real dangers of criticizing the government (though nonetheless he was likely assassinated for expressing political opinions) forced Lorca to find a metaphor to speak about his world. This is perhaps what has made *The House of Bernarda Alba* his most enduring and universal work. Tyranny is a risk for every era, and the need to resist it as urgent now as it was in 1936.

— Robert Quinlan

Dramaturgical Notes

Federico García Lorca lived and worked during an important period of Spanish history. His birth in Fuente Vaqueros, Granada coincided with the Spanish-American War of 1898, a conflict that officially marked the end of Spain's 400-year global colonial empire. Following the country's military loss to such an "upstart" as the United States, Spanish intellectuals sought to radically rethink what it meant to be "Spanish" at the turn of the new century. This national project of cultural renewal was initiated by the "Generation of '98," a group of writers and intellectuals influenced, in part, by Rubén Darío's Latin American *modernismo*, and was brought to fruition nearly thirty years later by the avant-garde "Generation of '27," whose members included not only writers like Lorca but also such painters and filmmakers as Salvador Dalí and Luis Buñuel.

Spain's political rethinking of itself culminated in 1931 with the establishment of the Second Republic. As with the Weimar Republic in Germany, the culture of the Spanish Republic was marked by an avant-garde and revolutionary spirit. Lorca's own contribution to this progressive endeavor included his co-founding of La Barraca, a student theater company that toured the rural countryside in order to bring productions of Spain's early modern classical theater (written by such luminaries as Lope de Vega and Calderón de la Barca) to towns and villages that would not otherwise have had a chance see them.

Of course, Lorca's greatest contribution to Spanish culture has to be his own original work as a poet and playwright. His so-called "rural trilogy"—*Blood Wedding* (1932), *Yerma* (1934), and *The House of Bernarda Alba* (1936)—represents the best-known of his dramatic works both within Spain and abroad. As with *Blood Wedding* and *Yerma*, Lorca deliberately sets *The House of Bernarda Alba* in the countryside in order to shine a bright light on those "traditional" elements of Spanish culture—patriarchy, violence, religious intolerance—that he believed were still keeping Spain from moving forward in the new century.

For this (as well as for his connection to what we would today call the LGBTQ+ community) Lorca paid the ultimate price. Not long after a group of "Nationalists" in the Spanish military formally declared their opposition to the Republic in July 1936, thus initiating the Spanish Civil War, Federico García Lorca was detained by the Guardia Civil. It is likely that he was summarily executed in mid-August somewhere near Alfacar, Granada. His remains have never been found.

— Bruce Burningham



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